

VIII.

احوال جهان بر دلم آسان میکند—
 و افعال بدم ز خالق پنهان میکند—
 امروز خوشم بدار و فردا با من—
 آنچه از کرمت سزد بها آن میکند

Lighten my cares and my sorrow,
 Hide from my fellows my guilt,
 Keep me happy to-day,—and to-morrow
 Deal with me as Thou wilt.

IX.

فوجی متفکراند در مذهب و دین—
 جمعی متکحیراند در شک و یقین
 ناگاه منادئی بر آید—
 گای بیخبران راه نه آن است نه این

Some trust their church or creed to bear them out,
 Some pray for faith, and tremble at a doubt.
 Methinks I hear a still small voice declare
 'The way to God is neither here nor there.'

“*Further Proofs of the Polygamy of Kálidása's Heroes.*”—
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Bábu Prannáth Paṇḍit in a paper entitled ‘Morals of Kálidása,’ published in Part I, No. 3, 1876, of the Asiatic Society’s Journal, has raised the question of the Monogamy of Kálidása’s Heroes, from which Mr. Grierson of Rangpur has dissented, and in support of which opinion he has adduced some proofs. As I quite agree with Mr. Grierson on this point, I beg to produce some further proofs to show that the majority of Kálidása’s Heroes practised polygamy.

I begin with Dushyanta, and adduce the following passages from the drama of Sakuntala, in which he is a principal actor, and where Kálidása the author has not scrupled to declare the polygamy of his hero, like that of the majority of Indian Princes, both in ancient and modern times. In the first place Dushyanta’s admiration of the surpassing beauty of the woodland maidens, *viz.*, Sakuntala and her two companions, and his comparing them with

the royal dames in his seraglio, plainly enough indicates his having more than one wife at home, thus :

“Dusha. Oh how charmingly they look ! If the beauty of maids, who dwell in woodland retreats, cannot easily be found in the recesses of a palace, the garden-flowers must make room for the blossoms of the forest, which excel them in colour and fragrance.”

In the next place we see that Sakuntala's female friends would not consent to her marriage with the king, unless he would plight his faith to love her more than the rest of his harem. Thus :

“Anusuyá (laughing). Princes are said to have many favourite consorts. You must assure us, therefore, that our beloved friend shall not be exposed to affliction through our conduct.

Dusha. What need is there of many words ? Let there be ever so many women in my palace, I will only have two objects of perfect regard ; the sea-girt earth, which I govern, and your sweet friend, whom I love.

Both. Our anxiety is dissipated.”

With reference to the passage “*women in my palace*,” there can be no room for supposing that the royal consorts alluded to, were concubines or sweethearts, as the word *parigraha* in the text bespeaks them to have been the Prince's partners, by *vinculum matrimonii*.*

In the 7th chapter of the story of Sakuntala in the 1st book of the Mahábhárata (and it must be borne in mind that the Mahábhárata is the ground-work of our poet's drama), Sakuntala makes Dushyanta promise the regency and succession to her issue, should she have any, in preference to those of his other consorts before she would consent to wed him. Thus :

“Sak. If this be right, then attend to my vow, the son to be born in me must be elected prince regent. If so it be, then let me be joined to thee. Be it so, replied the king, without any deliberation.”

Nothing can be more explicit and plain of this hero's polygamy, than the love ditty of queen Hansamatí in Act V, whereupon Dushyanta smiling, says :

“I was once in love with Hansamati, I am now reproved for continuing so long absent from her.—Friend Mádhavya, inform the queen in my name, that I feel the reproof.”

Again the speech of the chamberlain in the palace garden scene, plainly indicates the hero's plurality of wives.

Chamb. “—— mistaking the women in his apartments, and through distraction, calling each of them Sakuntala ; then he sits with his head long bent on his knees.”

Siva, the hero of Kálidása's poem Kumára Sambhava, is well known

* The words Avarodha, Suddhántar, are synonymous with *γυναικωνίτις*, zenana, seraglio, and harem, where none but espoused wives are kept.

to have been a polygamist ; for besides possessing Umá or Durgá, Káli and Gangá, he is known, like amorous Jupiter, to have transformed himself into human shapes to enjoy the loves of a Kochiní, Bagdiní, and others. True it is, as Bábu Prannáth Paṇḍit says, "That throughout the seven cantos, there is no mention of the co-wifeness of Gangá, though that was well known to Kálidása," yet we find that both his consorts Káli and Gangá are mentioned by their names in the poem as accompanying their consort in his nuptial procession to Umá. (Book VII, Verses 39, 42.)

In the Raghu Vansa, Dilipa's polygamy has been shewn by Mr. Grierson by the word *antahpura-varga*, which is a mere pleonastic expression used by the commentator for the word *avarodha* in the text, (B. I, 32) which I give here in full from Stenzler's translation :

"Rex, etsi frequenti gynæceo gaudebat, hanc feminam prudentem atque Lakshminim præcipuas suas uxores existimabat."

The next hero of the poem, Raghu, from whom it derives its name, is expressly mentioned by the poet to be married to several princesses, nay, as many as stars of heaven, in beauty and number, as is described in Book III, Stanza 33.

"Deinde, statim post solemnem crinium tonsuram, pater ejus matrimonii cærimoniam peregit ; atque principium filiæ, illum maritum optimum adeptæ, splendebant sicut Dakshæ filiæ, tenebrarum fugatori nuptæ."

Kálidása describes Raju's son Aja as a chivalrous Knight competing for *svayamvara* or marriage election, in which case the poet had no need of narrating his former marriage, mention of which may be found in the Rámáyana, and therefore the question of his polygamy cannot be determined.

Dasaratha, the son of Aja and father of Ráma, is a well known polygamist, as is admitted by Bábu Prannáth Paṇḍit, and Kálidása has had no hesitation in mentioning his numerous wives by their names, and the degrees of their attachment to the King. B. X. Stanzas 59—60. Thus :

"Dilecta ei erat Kausalyá, amata quoque uxor e Kekayæ familia orta ; ideo rex Sumitram ab utraque honoratam videre optabat."

In short, most princes of the solar race may be shewn to have been polygamists, but as they do not form the heroes of our poet, it is unnecessary for me to give their names.

I have thus shewn by quotations from Kálidása's works that the majority of his heroes were polygamists. The grounds upon which Prannáth Paṇḍit appears to build his theory of the monogamy of Kálidása's heroes are shortly these,—The bridal benediction—the great attachment of certain kings to certain queens—and the excessive grief of some of his heroes on separation from their consorts. On these three points I would wish to make a few concluding remarks.

The fact is that Kálidása was no greater advocate for monogamy than he was for polygamy, nor did he attach any greater importance to the one than to the other, as is evident from the passages cited above, as also from the absence of a single expression in his works, giving preference to the one or other state. The benediction "Mayest thou gain the *undivided* love of thy husband," the blessing pronounced over Umá by the matrons, was only used in conformity with the general mode of well wishing to young brides, though the consummation of the *blessing* is one which rarely falls to the lot of any woman of this country.

The poet's description of the greater attachment of a prince to a particular consort, as in the cases of Sudaxiná and Indumatí, serves only to show the particular honor and regard due and paid to the *pát-ráni* or *pradháná mahishí*, whose offspring alone was entitled to succeed to his crown and throne.

Kálidása's long-winded elegies of woe at the separation of lovers, as in the cases of the heart-rending lamentations of Aja, Ráma, Rati, and Nala, are only descriptive of the excessive love and fondness that a lover might naturally have for the particular object of his esteem and affection in preference to all others. This can be proved by the following quotation from the poet himself.

"Nam apum examen, etsi innumeri flores verno tempore florant, præcipua Mangiferæ adheret."

So also the professed devotedness of the wanton Krishna to Radha, whom he addresses in the following enraptured strain, does not in any way prove the singleness of his love.

"Thou art my life, thou art my ornament, thou art a pearl, in the ocean of my mortal birth; oh! be favourable now, and my heart shall eternally be grateful."

The frantic lamentations of Pururavas and Dashmanta are but graphic pictures of distracted lovers, and bear no resemblance to the calm and constant love of a monogamist placed in the same circumstances.

The characters of Ráma in the Raghu, and Nala in the Nalodaya of the poet, are undeniably pure instances of monogamy, but such exceptions to polygamy are extremely rare.

